

THE CHRISTOPHER PARKENING GUITAR METHOD, VOL. 1

THE ART AND TECHNIQUE OF THE CLASSICAL GUITAR

In Collaboration with Jack Marshall and David Brandon



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Dedication

*To my wife Theresa,
my father, mother and sister,
for their loving, loving guidance
and direction in my work.*

Acknowledgments

It was in Chicago in 1969 that James Barry, the highly respected professor of fine grammar, first implanted in my mind the suggestion that I should write a method book. I was triggered by the thought of the enormous amount of time involved and, therefore, patently doable. Mr. Barry persisted, meeting with me and urging the project by telephone. There had been, he said, too few methods published in this country and more by a common classical pattern. It would fill a genuine long-standing need. His unswerving enthusiasm fired my own confidence for the idea and his generous offer to publish the original volume himself supplied the means. It is thanks to my friend James Barry that I can give thanks for the initial impulse for *The Christopher Columbus Method*.

I also owe an irrepressible debt of thanks to my gifted cousin Jack Marshall (1921–1979) who was a wise and steady friend to me from the beginning of my own guitar studies—and never more so than during the writing of this method. I had his invaluable counsel and assistance throughout and the very great benefit of his gifts as a composer, when a beautiful duet or a melodic short study was needed to facilitate the practicing of new techniques I wished

as literature to the student. I thank Chris Anderson, whose advice and knowledgeable teaching experience was helpful aid in the writing of this method. My deep appreciation also goes to David Brandon, who secured the revision of this book, and who added numerous new original studies in digressions.

My gratitude goes to Martin Schwartz for his valued aid as an arranger, to my editorial consultant Ray Gray, to my art production consultant Mike Hogan, and to the deservedly famous photographer Ron Warden, who took the many special photographs needed to illustrate the method.

I thank guitar friends Ron Percell and halber Tom Nelson for their thoughtful comments on the Appendix of this book.

I would also like to thank Scott Dault, Pat and Shirley Rasm, and Jan Fagan for their assistance in actual changes and proofreading. I am also indebted to all the many students who have inspired solutions through the years.

Typesetting and music layout were handled by David Brandon using *Final* and *WordPerfect*. I would like to thank the fine staff at Hal Leonard Corporation for their production assistance and overall support.

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Keywords: child sexual abuse; disclosure; social support

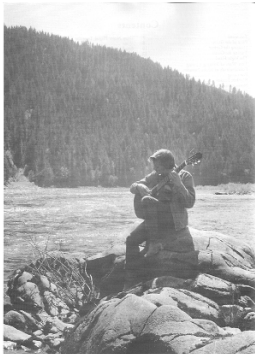
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Country

Country music is a genre of music that has a long and rich history. It is a blend of folk, blues, and gospel music, and it has become one of the most popular genres in the United States. Country music is often characterized by its simple, heartfelt lyrics and its use of acoustic instruments like the guitar and fiddle. It is a music that tells stories of love, loss, and the American way of life.



Foreword

I first became interested in the guitar in 1959 through the playing of my cousin, Jack Marshall (1921-1973), with whom I wrote the first edition of this book. At the time, Jack was the staff guitarist with MGM Studios. I loved the way he played and wanted to learn to play the guitar. I was eleven and had never played an instrument before.

Jack told me I should start with the classical guitar. Through it, he said, I would learn correctly the basic fundamentals of guitar playing, and after studying the classical style, I would be able to play any style of guitar with greater ease. Jack also recommended that I listen to the recordings of Andrés Segovia who was, he said, the world's greatest guitarist. My father presented me with my first Segovia album. After hearing it, I made the decision to study classical guitar.

The local music store where we purchased a guitar recommended that I study with a Spanish family of classical guitarists who had just settled in Los Angeles. They were the Ramonés. In my early meeting with them, I became well aware (equipped with the enduring sound of the guitar). After a few months, I was able to play some very beautiful folk pieces, experiencing the deep enjoyment of playing for my friends and playing solo (at first for myself).

I developed techniques by playing pieces which involved technical exercises. This method encouraged me to practice by making practice enjoyable. Of course, I also played music which concentrated on specific techniques that needed developing, but for the most part I learned the guitar by playing pieces I loved and trying to perfect them. This method seems to me to be the best; it is the method I've used since I began to teach, and it is the principle I've applied in this book. Whenever possible, we have selected pieces which incorporate the new musical concepts or techniques the student is to learn. When this has not been possible—in instances where no appropriate pieces seemed to exist—we have used new studies composed by Jack Marshall and David Brundage.

In closing briefly to my own early progress, the Ramonés began to encourage seriously, and I had to continue on my own. This mastery of the guitar without a teacher became an enormous challenge, and I worked very hard. I found that it was necessary to experiment, sometimes even to risk making a step backwards in order to make the next step forward possible. However, it was tremendously satisfying in my day-by-day, to accomplish something and, only by looking back, to analyze and solve the problems that arose. Throughout this period, I relied heavily on the

management and guidance of an unyielding friend who also loved music, my father Duke Parkinson.

In 1964, it was announced that Segovia would give his first United States master class at the University of California at Berkeley. My audition tape was sent to Segovia, who gave me a scholarship. Segovia's teaching was invaluable to me. The time I spent learning from him was one of the greatest experiences of my life.

Following the master class, I had several further appointments to study with Mariano Segovia. In 1968 he attended to me the very great privilege of an invitation to participate in one of the judges in the International Guitar Competition held in Spain. That year marked the beginning of my career as a professional classical guitarist: I founded the guitar department at the University of Southern California where I taught as a full-time professor. Soon after, I signed with Columbia Artists Management, Inc. for a year of over twenty concerts the first season. Since then I have concentrated exclusively throughout North America, Europe, and Asia under the auspices of IMG and have released many recordings for Decca/Nagel and Sony Classical.

For me, the guitar was an early love that has deepened, year by year, into a profound commitment and a very fulfilling means of expression. I hope this story will encourage you who find a similar love for the guitar.

This book is designed to present you with a logical and systematic method for gradual and individual development toward the eventual mastery of this great and noble instrument. It is intended solely for the person who aspires to be a concert performer. It is also for the person who wishes to gain in music who wishes to learn the correct fundamentals, with enjoyment during the learning process, and regardless of age.

Volume One deals with notes covering the first five frets. It presents information in the important fundamentals of guitar playing—much of which has never been presented before. It is arranged carefully and systematically so that you can develop into the kind of guitarist you wish to become, without having to learn many hours or years of incorrect practice and study. Volume Two of this method covers notes on the remainder of the fingerboard and includes more advanced work on techniques and interpretation.

The guitar is one of the most beautiful, sensitive and poetic instruments in all the world. I will be grateful if I can pass along the knowledge of this instrument to those who love it.

The Guitar



Author's Note: If you have not yet purchased a guitar, please refer to p. 100 for information on the selection of an instrument. For left-handed players, see note on p. 100.

Parts of the Guitar

TUNING PEGS

Used to tune strings.

STRINGS

The guitar has six strings made of steel. The strings are numbered ① through ⑥. The 1st string ① has the highest pitch. The higher 2nd, 3rd and 4th are plain, and the lower 5th, 6th and 6th are wound with wire.

NUT

Needed for each string.

FRETS

Raised metallic strips on the fingerboard.

FINGERBOARD

Placed over the neck, spanning from the nut to the edge of the sound hole.

ROSETTE

Decorative design around the sound hole.

BRIDGE

Strings are attached here and pass over the bridge pin (saddle).

A guitar maker in Spain



Holding the Guitar

Use a straight back, armless chair and a footstool
4 to 6 inches high placed under the left foot.



Fig. 1 Sitting position (male)

Sit on the edge of the chair leaning forward into the
guitar.



Fig. 3 Mature sitting position (female)



Fig. 2 Sitting position (female)



Fig. 4 The sitting position for young people is the same.

Holding the Guitar (cont.)



Fig. 5

Secure the instrument at four points:

- 1) Against the body.
- 2) Inside the forearm on the highest point of the curve of the guitar.
- 3) Inside the right thigh.
- 4) Resting on the left leg in the natural curve of the guitar.

The neck of the guitar should be at an approximate 15° angle.



Fig. 6

Make the space between the back of the guitar and the body of the player, which allows the back of the instrument to vibrate freely for the maximum projection of sound.



Fig. 7 Shows the guitar in a new holding position.



Fig. 8 Shows that the neck of the guitar slants back toward the left shoulder.

Strive to achieve a balance between security, relaxation, and the ability to produce a good sound.

Tuning the Guitar

The first step in tuning the guitar can be accomplished by one of three methods:

1. The Piano

1. The Piano

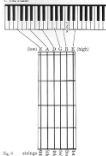


Fig. 9 strings

Tune the guitar strings to match the piano notes as shown above.

2. The Tuner



Fig. 10

The battery-operated tuner will compare the pitch of each note and indicate whether it should be raised or lowered. These devices are remarkably accurate and are a good investment for students who need help in tuning their own.

3. The Tuning Fork



Fig. 11

Using a tuning fork is the most accurate method of determining pitch, although it is more difficult than a tuner. Most tuning forks produce the note "A" (440 vibrations per second). This pitch corresponds to the note found on the 1st or highest sounding string when depressed at the 5th fret.

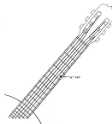


Fig. 12

Now: A pitch pipe is not generally recommended for tuning the guitar. It is not as accurate as the methods mentioned above.

Tuning the guitar (cont.)

It is important that the strings of the guitar be tuned in correct relation to one another *or*, in other words, the guitar must be tuned to itself (called *relative tuning*). To find about the pitch from the tuning fork, tap the fork on your knee to start the vibration. Then place the bottom of the tuning fork on the guitar to amplify the sound. Match the open 5th string and match that note with the next fork. Then proceed to tune the guitar as such, as follows:

Depress the 4th string at the fifth fret, as shown. Adjust or raise the 4th string depressed at the fifth fret until it sounds the same (in unison) as the 5th string open.

Depress the 5th string at the fifth fret and raise the 4th open string in unison with the 5th string depressed at the fifth fret.

Depress the 4th string at the fifth fret and raise the 3rd open string in unison with the 4th string depressed at the fifth fret.

Depress the 3rd string at the fourth fret and raise the 2nd open string in unison with the 3rd string depressed at the fourth fret.

Depress the 2nd string at the fifth fret and raise the 1st open string in unison with the 2nd string depressed at the fifth fret.

When you have completed the above, it is advisable to repeat the whole procedure to further refine the instrument.

New strings will require repeated tuning until they become seasoned.

The guitar is a bowed instrument with many variable factors. Tuning is subtle to the point, even, as tuning fork is usually insufficient. Relative tuning is an essential procedure for more accurate intonation. As one becomes more proficient on the guitar, one will be taught still other methods of further refining the tuning.

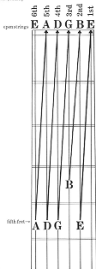


Fig. 12

The Right Hand



Fig. 14

In guitar music, the thumb is designated by the small letter *p*, the index finger *i*, the middle finger *m*, and the ring finger *a*. The little finger is used only for suggestions (marked).

The initials designating the right-hand fingers come from the Spanish words:

- (*p*) for *pulgar* or thumb,
- (*i*) for *índice* or index finger,
- (*m*) for *medio* or middle finger,
- (*a*) for *anillo* or ring finger.



Fig. 15 The right hand is placed toward the lower end of the second hole.



Fig. 17 Press straight.



Fig. 16 Player's view. Notice the space between the thumb and the index finger.



Fig. 18 From the left. The hand and forearm should be positioned so that they form a line and act as the voice.



There are exceptions to the general rule of right hand placement; Movement of the right hand toward the bridge produces a throaty, more brassy tone which is sometimes desirable; Movement toward the fingerboard produces a sweeter, more delicate tone. Above: the young Sogaris obtains a soft, sweet tone by placing his right hand directly over the sound hole.



Preparation (index finger) one stroke.



Completion (index finger) one stroke.



Preparation (thumb) one stroke.



Completion (thumb) one stroke.

Two Ways of Striking A String

There are two ways to strike a string, the one stroke (*tsupendoku* (tsupendoku)) and the two strokes (*tsuwendoku*).

The One Stroke

When the right-hand finger or thumb strikes a string and are brought on one against the adjacent string, it is called the one stroke.



Fig. 19 One stroke with a finger.

The fingers are held in an almost straight position except for the 3rd finger which, being the longest, bends slightly at the first joint.

The thumb strikes the string in a forward and downward movement coming to rest against the adjacent string. The thumb is only occasionally played one stroke.



Fig. 20 One stroke with the thumb.

The Four Strikes

When the right-hand fingers or thumb strike a string, and are lifted slightly to avoid hitting the adjacent string, it is called a *four strike*.



Fig. 21 Four strike with a finger.

The fingers being together curled and are usually curled, and remain so throughout the stroke. In both the four strike and six strike, the finger motion starts from the knuckles. The fingers should "follow through" in the motion around the palm.

The thumb strikes the string in a forward and slightly curved movement to avoid hitting the adjacent string. The thumb is used when played four strike.



Fig. 22 Four strike with the thumb.

The six strike is used for scale passages or notes of emphasis, as it is louder than four strike. Otherwise, the four strike is more often used.



Preparation (Index Finger) four strike.



Completion (Index Finger) four strike.



Preparation (Thumb) four strike.



Completion (Thumb) four strike.

Fundamentals of Music Notation

1. **Staff:** Musical notes are written on the staff, which consists of 5 lines and 4 spaces.



2. **Clef:** At the beginning of each line of music, there is a *clef sign*. In guitar music, the *soprano* (or *G*) clef sign is used.



3. **Notes:** A note may have the following parts:



4. **Lines:** The notes on each line are named:



(The traditional way of remembering the names of the notes on the lines is the use of the phrase, "Every Good Boy Does Fine.")

5. **Spaces:** The notes in each space are named:



(And, of course, these spell the word "face.")

6. **Ledge Lines:** Notes above or below the staff are shown by additional lines called *ledge lines*. These are the notes created in this book above and below the staff.



7. **Letters:** The musical alphabet uses the first seven letters of the regular alphabet, starting with A, going to G, then repeating.

A B C D E F G – A B C D E F G (and continuing to repeat). The distance from one letter to the next letter of the same name is called an *octave* (8 notes).

Each musical note represents a pitch which can be played in one or more locations on the neck of the guitar. These notes will be learned systematically as you proceed through the book.

Fundamentals of Music Notation (cont.)

8. **Measure:** The staff is divided into measures by bar lines. At the end of a piece there is a double bar line.



10. **Repeat Sign:** A dashed double bar line is called a repeat sign. It indicates that the preceding measure or measures should be repeated. When you arrive at a repeat sign, return to the first repeat sign (Ex. A). If there is no first repeat sign, return to the first staff of the piece (Ex. B).



11. **Note Values:** Music consists of a steady beat, or pulse, and goes to rhythms from notes of different time values. In addition to the note on the staff defining pitch, the type of note indicates its duration. Here is a chart of the most common types of notes and their relative time values:



12. **Time Signature:** In the preceding example, you will notice a set of numbers following the clef sign. This is called a time signature. The top number shows the number of counts or beats in one measure. The bottom number shows the type of note which gets one count.



Note: 4/4 time as shown above is sometimes called common time, written as



13. When a dot is placed after a note increases the value of the note by half its original duration.



Practicing

Consistent practicing is the most important habit to develop in becoming a fine guitarist. Without consistent practice it is impossible to play the guitar well. For serious study, I recommend that the beginning guitarist practice from one to three hours a day. This number should be away from distractions, in order to afford maximum concentration. The rate of progress for students makes enormous proportions with the amount of correct practice. It is my understanding that Andrés Bolognini practiced from one to three hours each day until his death at age 34. Decide how much time you are able to give the instrument each day, and use it accomplish something at each practice session. Always keep in mind that it is better to play one piece well than many pieces poorly.

Before each practice session, be certain of the following:

- That you are seated in the proper position (p. 88).
- That your right and left hands are held in the correct position (p. 14 and p. 38).
- That your guitar is properly tuned (p. 12).

• That you know the purpose of the study, and set for yourself a goal. The goal at first should be to play each study or piece without mistakes, starting at a very slow speed for tempo and working up to a final speed. Increase the tempo as you are able proficiently to do so. A metronome (a device used to beat time) is very helpful; it is, in fact, an indispensable tool for practicing. When a considerable amount of work on the metronome and play the study in other positions with it. If the study cannot be played without stopping or making mistakes, slow the tempo down and work up to the faster speeds. Ordinarily, you should not increase your tempo more than one metronome setting at a time. Practice the difficult passage separately.

• Do not play too softly. Practice playing with a strong, even sound while moving the left, even more.

• Continue, from the beginning, a technique book open continuously. The session required to play should be confined to the hands, with the rest of the body remaining relaxed.

Rhythm Studies

In the following studies, play the low string open (high E) with your right-hand index finger. You may also substitute the open fifth string (low E) played with the thumb. Count aloud or silently. Play slowly enough to keep an even tempo.

1)

Count 1 2 3 4 1 2 3 4 etc.

2)

1 2 3 4

3)

1 2 3

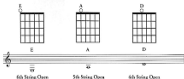
4)

1 2 3 and 4 and



Enrique en Buenos Aires

Notes on the Open Bass Strings



When playing bass notes along with the chords, on page and line p. 14) finger on strings 1-3 respectively for root moving. Play first stroke with the chords.

Study #1



Study #2



Study #3



Open Bass Strings (cont.)

DUETS are used in this method, where suitable, for the purpose of making a study more interesting and enjoyable to play. For this reason duets, the student may find a number of beginner or practice exercises, with both alternating parts. For this duet with harmonies requiring a more advanced technique, the teacher or a more advanced student may be called upon to play the harder part. In these student-teacher duets, the student part is in the upper line.

DUET ONE

Student

Teacher

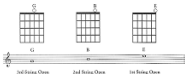
*The sign tr is called a trill. The note under it should be repeated as fast as possible for the length of the note.

DUET TWO

Student

Teacher

Notes on the Open Treble Strings



On the following exercises, use your thumb lightly on the G string for right hand security. Play five notes.

Study 44



*Repeat from the beginning.

Study 45 Practice slowly and evenly, graduating to faster speeds.



Counts: 1 and 2 and 3 and 4 and 5 and 6

Study 46



[illegible]

For more efficiency when playing repeated notes on the same string, alternate the *i* and *m* fingers. Set the thumb lightly on the left string for extra support. Try *mi mi mi* and *mi mi mi*.

100



DUET THREE



The Left Hand

Here are the names of the left-hand fingers:



The numbers are used in guitar music to denote specific left-hand fingerings.

- 1 – index finger
- 2 – middle finger
- 3 – ring finger
- 4 – little finger
- 0 – open string

The thumb is not used to depress a string.

When there is an circled Arabic numeral above or below a note, this indicates which string should be used for that note. In the example, the note would be played on the 2nd string with the 3rd finger (indicated by the 3 next to the note). The note is D, so the 3rd fret and will be learned later.



Fig. 24 The knuckles of the left hand should be parallel to the fingerboard.



Fig. 25 Position of the left arm.

With the left hand, grip the neck of the guitar as shown. When the arm hangs in a natural, relaxed manner, it is in the correct position for playing.



Fig. 26 Position of the thumb.

The left-hand thumb is generally placed midway on the back of the neck in line with the index and middle fingers. The student should be careful that the thumb does not protrude above the fingerboard or neck. Otherwise, you may find that the rest of the hand is, in many cases, out of position.

Positioning of the Left-Hand Fingers

The string should be touched by the tip of the finger in most cases, and the nails of the left hand must be not short enough to allow the fingertips to be in a perpendicular position to the fingerboard when depressing the strings. The thumb applies counter-pressure from behind the neck.



Fig. 20 Placing on the fingertip.



Fig. 21 A balanced left-hand position (top view).

The *1st* or *index* finger should be slightly on its side.¹

The *2nd* or *middle* finger should touch the string in a vertical position.

The *3rd* or *ring* finger should also touch the string in a vertical position.

The *4th* or *little* finger lies slightly on its side in a direction opposite the index finger.

When moving up the neck, the index finger gradually moves into a vertical position (due to the stretch for spacing). The other fingers remain unaltered.

All fingers should form an arch, with the knuckle parallel to the fingerboard. The movement of the finger should begin from the knuckle.

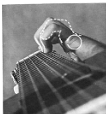


Fig. 22 Left-hand position on table using.



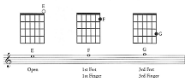
Fig. 23 Left-hand position on table using.

When depressing the string, press it firmly, just behind the fret wire to produce a good, clear tone.

For economy of movement and speed to reach left a finger automatically after it has played a note.

When the fingers are not depressing a string, keep them hovering comfortably close to the strings and ready to play.

Notes on the 1st or High E String



Study #10 Try rest stroke and flow stroke. Rest your thumb on the left string for more security. At the beginning of the first measure, it is a good idea to have the left-hand first finger in place on F when adding your first finger to play the higher note G. Use this technique whenever possible.



Study #10

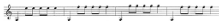


As you practice, your left-hand fingertips may become slightly sore. With consistent practice over two or three weeks, you will develop calluses that will protect your fingertips. This will make it easier and more comfortable to depress the strings.

Study #12



(Chorus: 1 2 and 3 and 4 and)



DUET FOUR

Violin

Viola

The musical score for Duet Four consists of two systems, each with a Violin part on a single staff and a Viola part on a single staff. The key signature has one flat (B-flat), and the time signature is 4/4. The Violin part features a melody of eighth and quarter notes, while the Viola part provides a harmonic accompaniment with eighth and quarter notes. The first system spans four measures, and the second system also spans four measures, ending with a double bar line.

DUET FIVE

Harpy

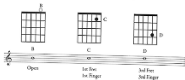
Violin

Viola

Count 1 and 2 and 3 4 and 1 2 3 4 and check

The musical score for Duet Five consists of two systems, each with a Harpy part on a single staff, a Violin part on a single staff, and a Viola part on a single staff. The key signature has one flat (B-flat), and the time signature is 4/4. The Harpy part includes vocal lines with lyrics: "Count 1 and 2 and 3 4 and 1 2 3 4 and check". The Violin and Viola parts provide harmonic accompaniment. The first system spans four measures, and the second system also spans four measures, ending with a double bar line.

Notes on the 2nd or B String



Study #13 is often helpful as too to say the name of the note aloud as you play it.



AIR

J. Horton



Study #15



DUET SIX

Teacher



Student



DUET SEVEN

(On a Christmas Theme)

Slowly
Moderato

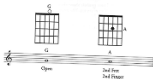
Musical notation for the first system of the piece, featuring a treble and bass staff. The treble staff has a key signature of one flat and a common time signature. The melody consists of quarter and eighth notes. The bass staff has a key signature of one flat and a common time signature. It features a bass line with quarter and eighth notes, and a series of chords marked with 'x' and 'y'.

Musical notation for the second system of the piece, featuring a treble and bass staff. The treble staff has a key signature of one flat and a common time signature. The melody consists of quarter and eighth notes. The bass staff has a key signature of one flat and a common time signature. It features a bass line with quarter and eighth notes, and a series of chords marked with 'x' and 'y'.

Musical notation for the third system of the piece, featuring a treble and bass staff. The treble staff has a key signature of one flat and a common time signature. The melody consists of quarter and eighth notes. The bass staff has a key signature of one flat and a common time signature. It features a bass line with quarter and eighth notes, and a series of chords marked with 'x' and 'y'.

Musical notation for the fourth system of the piece, featuring a treble and bass staff. The treble staff has a key signature of one flat and a common time signature. The melody consists of quarter and eighth notes. The bass staff has a key signature of one flat and a common time signature. It features a bass line with quarter and eighth notes, and a series of chords marked with 'x' and 'y'.

Notes on the 3rd or G String



Study #16



11

A card is a symbol indicating a score. These symbols show when not to play. Every card has an equivalent real in-line value which receives the same number of coins. The following chart shows the comparative real value of coins and cards.

Mean and Rest Time Values

The image shows musical notation for two parts: 'March' and 'Basso'. The 'March' part is in 2/4 time and consists of four measures. The first measure is a whole note, the second is a half note, the third is a quarter note, and the fourth is an eighth note. The 'Basso' part is in 2/4 time and consists of four measures. The first measure is a whole note, the second is a half note, the third is a quarter note, and the fourth is an eighth note. The notes are written on a five-line staff with a treble clef.

Two

A tie is a scored line joining two notes of the same pitch. The first note is played and held for the value of two notes without writing the second note. In the following example, both measures will sound identical.

Public Health Training

The next solo piece, *Study in Two Voices*, is an example of music in two parts (called *duet*). Generally, the upper treble part begins as shown in Ex. 8; the melody, and the lower bass part begins down in Ex. 9; it is the accompaniment. When playing music with two or more voices, be sure to be each one doing for its full time value. This will ensure an overlapping of notes that often allows the guitar to sound like more than one.

FIG. A. Treble Part (Melody)

The treble staff shows the melody in C major, 4/4 time. The notes are: C4 (quarter), D4 (quarter), E4 (quarter), F4 (half), G4 (quarter), A4 (quarter), B4 (quarter), C5 (half). There are rests in measures 2, 3, and 4.

FIG. B. Bass Part (Accompaniment)

The bass staff shows the accompaniment in C major, 4/4 time. The notes are: C3 (quarter), D3 (quarter), E3 (quarter), F3 (half), G3 (quarter), A3 (quarter), B3 (quarter), C4 (half). There are rests in measures 2, 3, and 4.

STUDY IN TWO VOICES

The musical score for 'The Rose Tree' is presented in four staves. The first staff is the vocal melody in G major, 2/4 time, with lyrics written below. The second staff is the piano accompaniment, featuring a simple harmonic pattern. The third and fourth staves provide a more complex piano accompaniment with arpeggiated chords. The score is arranged for a single voice and piano.

AU CLAIR DE LA LUNE

Case Presentation

The musical score for 'The Rose Tree' is presented in four staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The second staff continues the melody. The third staff introduces a new melodic line. The fourth staff concludes the piece with a final cadence. The score is written in a clear, legible font, with notes and rests clearly visible.



The youthful Segovia (second from left) learns
intensely under older masters. Miguel Llobet plays.

Arpeggio

The *arpeggio* (from the Italian "in the manner of a harp") is a very effective technique on the guitar and is used frequently in guitar music. In an arpeggio, the notes of a chord, instead of being played simultaneously, are played one after another. Usually the thumb strikes the down beat (or first beat) of the measure, then the fingers follow in some sequential order, as indicated. An arpeggio is most often played five notes. The following are examples of arpeggios.

Study #17



Study #18



Planting

Moving is frequently used when playing an arpeggio. It is simply moving or placing the finger or fingers of the right hand on a string prior to playing the string. In other words, you are prepared to play the string before you actually do so.

For most ascending arpeggios (see Study #17), fingers 1, 2, 3, 4, 5 are all be placed on the string at the same time and released as the arpeggio ascends. However, when the arpeggio ascends and descends (as in Study #18), only the ascending part of the arpeggio is

planted. The descending part is played regular five notes and is not planted. The fingers should not strum and pluck on the strings until the arpeggio is completed. Gradually, the two fingers are planted simultaneously at the moment the thumb starts to play the bass string.

The use of planting will help increase your accuracy and speed when playing arpeggios. Remember to place all the fingers at the same time, evenly and in a position ready for playing.

Arpeggio
DUET EIGHT

Violin

Viola

Violin: Treble clef, 2/4 time. Measures 1-4: Quarter notes G4, A4, B4, C5; Quarter notes A4, G4, F4, E4; Quarter notes D4, C4, B3, A3; Quarter notes G3, F3, E3, D3.

Viola: Bass clef, 2/4 time. Measures 1-4: Quarter notes G3, F3, E3, D3; Quarter notes C3, B2, A2, G2; Quarter notes F2, E2, D2, C2; Quarter notes B1, A1, G1, F1.

Violin: Treble clef, 2/4 time. Measures 5-8: Quarter notes C5, B4, A4, G4; Quarter notes F4, E4, D4, C4; Quarter notes B3, A3, G3, F3; Quarter notes E3, D3, C3, B2.

Viola: Bass clef, 2/4 time. Measures 5-8: Quarter notes A2, G2, F2, E2; Quarter notes D2, C2, B1, A1; Quarter notes G1, F1, E1, D1; Quarter notes C1, B0, A0, G0.

Violin: Treble clef, 2/4 time. Measures 9-12: Quarter notes G4, A4, B4, C5; Quarter notes A4, G4, F4, E4; Quarter notes D4, C4, B3, A3; Quarter notes G3, F3, E3, D3.

Viola: Bass clef, 2/4 time. Measures 9-12: Quarter notes G3, F3, E3, D3; Quarter notes C3, B2, A2, G2; Quarter notes F2, E2, D2, C2; Quarter notes B1, A1, G1, F1.

Violin: Treble clef, 2/4 time. Measures 13-16: Quarter notes C5, B4, A4, G4; Quarter notes F4, E4, D4, C4; Quarter notes B3, A3, G3, F3; Quarter notes E3, D3, C3, B2.

Viola: Bass clef, 2/4 time. Measures 13-16: Quarter notes A2, G2, F2, E2; Quarter notes D2, C2, B1, A1; Quarter notes G1, F1, E1, D1; Quarter notes C1, B0, A0, G0.

Sharps, Flats and Naturals

Sharps, flats and naturals are called *chromatic signs* (or *accidentals*). They raise or lower a note by one half-step (or half-note) which is equal to one fret on the guitar. Often a note is altered by an accidental, it remains that way throughout the measure until it is intentionally cancelled out by the bar line. Sometimes a natural sign is used as a following measure as a warning reminder.

Chromatic Signs



The *Sharp* raises the note by one half-step.
(D sharp is played on the 2nd fret, 3rd string.)



The *Flat* lowers the note by one fret.
(D flat is played on the 1st fret, 3rd string.)



The *Natural* lowers the note to its regular pitch after it has been raised or lowered.

C sharp and D flat are called *enharmonic notes*—notes differently but sounding the same.

In the following piece, be sure to sharp all the F's by playing them on the 2nd line of the 1st string. Later in the book, you will see this notated by the use of a key signature (p. 46).

PRELUDE IN G MAJOR





by Remondino studio

Six-Eight Time Signature

Another time signature used in music is 6/8.



A dot placed after a quarter note increases the time value of the note by one half. $\text{♩} = \text{♩} \cdot \text{♩}$



Generally, music in 6/8 time is felt in two groups of three, with a bit of an accent on the first note of each group.



The following piece is an excellent warm-up and should eventually be memorized (see next page). Leave your 2nd finger on the 2nd string, it throughout the entire piece for left hand security.

Study #49

Study #49 is a piece in 6/8 time, featuring eighth notes and dotted quarter notes. The piece is written in treble clef and includes a key signature of one sharp (F#). The notation shows four staves of music, with the first staff starting with a treble clef, key signature of one sharp, and 6/8 time signature. The music is characterized by eighth notes and dotted quarter notes, with some measures containing eighth rests. The piece concludes with a double bar line.

Memorization

In general, to perform a piece of music beautifully and securely, it is essential to devote complete concentration to it. This is not often possible when sight-reading the music; therefore when learning a piece of music it may be necessary, eventually, to commit it to memory.

It is important to know when to commence. You must be able to play the piece mentally (i.e., notes, fingering, dynamics), before coming to rehearsal.

After you have played the piece through a number of times, you should have become familiar not only with the shapes and patterns of the left hand figures on the keyboard, but also with the sound of the written notes.

To start with, play the piece from the beginning

and see how far you can go without looking at the notes. When you can go no further, consult the music. If this involves great memory, proceed again without the music; otherwise, play only the section you had forgotten until you have learned it. Now continue without the music again until you can go no further. Repeat the above procedure until the entire piece is memorized.

Many of the solo pieces in this book should be memorized in memory, along with any of the studies recommended in the notes or by your teacher, which concentrate on the development of specific techniques.

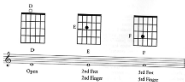
Memorization is an aid in the development of technique, for it allows full concentration on technical advancement.

DUET NINE

GERMAN FOLK SONG

Score for Duet Nine, German Folk Song. The score is written for two voices, Treble and Bass, on a grand staff. The Treble part is in the upper staff and the Bass part is in the lower staff. The music is in 4/4 time and consists of two systems of four measures each. The first system shows the Treble part with a key signature of one sharp (F#) and a common time signature (C). The Bass part has a key signature of one flat (Bb) and a common time signature (C). The second system continues the melody in the Treble part and provides a harmonic accompaniment in the Bass part. The piece ends with a double bar line in the Bass part.

Notes on the 4th or D String



MARCH



Study #20 Use fret marker throughout.



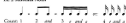
Triplets and Sixteenth Notes

You have already learned that the quarter note can be divided into two equal parts which are called eighth notes. The quarter note may be divided into even smaller parts. If we divide the quarter note into three equal parts, these notes are called triplets. A triplet is signified by the numeral 3 above the group of these notes forming the triplet. (Ex. 1) In a series of continuous triplets (as in *Melancolia*) it is not necessary to include the numeral 3 on each triplet after the first measure. *Triplet* notes are counted when you divide a quarter note into three parts. These are twice as fast as eighth notes. (Ex. 2)

Ex. 1 Triplets



Ex. 2 Sixteenth Notes



MELANCOLIA



Pick-up Notes

Some pieces of music begin with an incomplete measure. The notes in this measure are called pick-up notes. One must work backwards from the end of the measure to see where to start counting. One quarter note in an incomplete measure of 4/4 time would simply be counted "four" (Ex. 3). In other words, the quarter note in the last line of this measure. The class on the following page begins with a pick-up note (measure "3 - 4" as shown).

Ex. 3 Pick-up Note



FUGUE

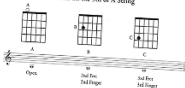
JOSEPH SEBASTIAN BACH
(1685 - 1750)

Student

Circle 3 4 1 2 and 3 4

Teacher

Notes on the 5th or A String



TOCCATA



MINUET

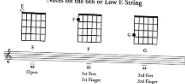


C Major Scale (with variations)*



* For an explanation of scale construction and scale theory, see (p. 10).

Notes on the 4th or Low E String



Study #21



FANDANGO



The Natural Scale

The Natural Scale should be studied and memorized. It is a review of all the natural notes (no sharps or flats) learned up to this point.



VARIATION ON A SPANISH THEME

Be sure to let each hand move independently (the notes have notes).

The musical score consists of six staves of music. Each staff begins with a treble clef and a key signature of one sharp (F#). The first five staves are measures 1 through 5, each containing a continuous sequence of eighth notes. The sixth staff is measure 6, which concludes with a double bar line and a repeat sign. The music is written in a style that suggests a guitar accompaniment, with the left hand likely playing the bass notes and the right hand playing the treble notes.

* In guitar music, the way finger pressing a chord means to move the notes of the chord with the thumb.

I recommend that, at this point, the serious classical guitar student begin to use the nails of the right hand in conjunction with the fleshy part of the fingertips when strumming the strings. When this technique is developed, the student will be able to produce a more beautiful sound, a wider variety of sound colors, and a greater control of dynamics.

The nails of the right hand should generally follow the contour of the fingering and should extend about $1/8"$ to $1/4"$ of an inch beyond the flesh. (Fig. 33)



Fig. 33 Length of fingernails.

When properly filed, the nails should glide smoothly over the string.

Five Steps for Filing Nails

The following is a basic guide for filing the nails. Nail and finger characteristics, however, differ with each individual, therefore precise rules regarding the shape of the nails are not possible to make.

1. Use a fine file (such as *Apland's*, *Ames's*, or *Diamond Drill's*) to round the nails, leaving approximately $1/8"$ to $1/4"$ beyond the flesh of the fingering. Follow the contour of your fingering. Check the length by holding the finger perpendicular to the floor at eye level. (Fig. 33)

2. Place the file at a slight angle and file up through the nail edge, and again shape the nail edge to form an even, flat surface. This corrects any unevenness around the outer edge of the nail. (Fig. 34)



Fig. 34 See file at an angle.

3. Check the shape of the nail by playing a string. With the finger relaxed, the correctly shaped nail should glide freely across the string. When a feeling of hesitating or catching during the stroke, the nail has not been properly filed for the placement of the finger and nail to the string is incorrect. Try again, page.

4. Use very fine sandpaper for polishing the fingernail edges. I use *3M #500 Dac-Me™ Dry-Glo* (type 222), available through hardware stores. This step corrects the rough sound caused by the rough edges after filing.

5. Now, listen to the sound as you strike the string. If it is harsh or unpleasant to the ear, repeat the fingernail edges with the finishing paper until the sound is clear and beautiful. A sound with a slight scrape or raspiness should be avoided. Listen to the recordings of Andrés Segovia for an example of beautiful tone production and control.

Each student will, by experimenting over a period of time, find the best procedure for keeping his nails in the most advantageous playing condition.

When a nail splits or cracks, nail glue or a nail-wrap may be used for a quick repair. Glycerin ointment or nail polish also helps to protect the nail against damage. Apply the ointment to the entire nail, and then remove the which adheres to the outer edge of the fingering by using nail polish remover otherwise the ointment will make a scratch sound on the string.

For more detailed information on nail filing, see Appendix A in *The Christopher Parkening Method Book, Volume Two*.

Tone Production

Finger and Nail Placement

At this point, it is assumed that the student is now using the finger(s) to produce a sound. The proper placement of the finger and nail to the string is very important. (Fig. 32)



Fig. 32 Correct finger placement.

Producing a good sound on tone is achieved by a combination of both nail and flesh. Nail alone produces a tin-like sound, good only for certain effects. Most important: For round, full, beautiful tone, pad and nail should touch the string simultaneously at the initial point of contact. The stroke should begin on the side of the fingernail (point of contact) and should ride toward the center (space of release). (Fig. 33) The point of contact is where the fingernail, fingertip, and string meet simultaneously before releasing the string. This is generally toward the left-hand side of the fingernail (the side closer to the thumb).



Fig. 33 Point of Contact (combination nail and flesh).

A stroke with the thumb nail will generally be made with the thumb at roughly a 45° angle from the string. The stroke should begin near the center of the nail and should ride toward the left side of the nail to release.



Fig. 34 Correct thumb position.

If there is a feeling of catching, or the sound of a clacking note, as the string comes in contact with the finger, then one of two things may be wrong. Is the nail too long or improperly filed, or is the finger 1, 2, or 3, which should be almost perpendicular to the string, may be flexing too much to one side, forcing the nail to touch the string before the flesh is able to deliver the clacking sound.

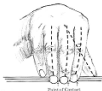


Fig. 35 Fingers should be almost perpendicular to string.

Always listen carefully to the sound you are producing. Beautiful sound production will take some individual experimentation and refinement as you proceed through your studies. For more on this subject, see Appendix A in *The Christopher Parkinson Method Book, Volume Two*.

Two Nats Played Together

When playing two notes together with the thumb and a finger, use a pinching motion in the thumb and finger that moved each other. When playing two notes with two fingers, bring both fingers toward the palm of the hand as a unit. Be sure not to pluck in an outward motion. Do not let the bass notes overpower the melody.



In the following piece, the score DMC of five scenes occurs in the beginning of the piece and plays until the end of the scenes marked *fine*.

SPANISH DANCE



KINGS OF ORIENT





Giuseppe Penone al teatro.



Giuseppe Penone al teatro.

Open String Equivalents

The following diagram illustrates an alternate way of playing notes normally found on open strings (Cb through 1st). The circle around enclosed in a circle always denotes the string on which a note is to be played. Compare this with the tuning diagram on p. 11.



In the following piece, the circled "f" indicates that the B is to be played on the 3rd string instead of the usual 2nd string.

DUET ELEVEN

Old French Air*

Violins

Violins

*This duet is written in the form of a canon or round. Both parts have the same melody throughout, although starting at different points.

Guide and Pivot Fingers

The following piece contains two techniques that facilitate left-hand movement. Between measures nine and ten, have your 1st and 2nd fingers on the strings as you move up two frets to the E and G in the following measure. When you move a finger while

keeping it on the string, it is called a *guide finger*. Be sure to release the pressure slightly to avoid a sliding sound. Between measures five and six, have the 2nd finger in place on the A when you change chords. This is called a *pivot or anchor finger*.

PRELUDE IN A MINOR

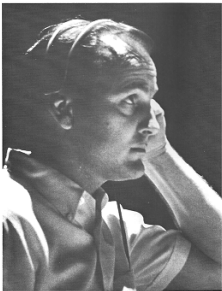
The musical score for 'PRELUDE IN A MINOR' is written on four staves. The first staff begins with the tempo marking 'P i m p o m' and includes a circled '1' under the second measure. The second staff has a circled '2' under the second measure and a 'Five' written above the final measure. The third and fourth staves continue the piece. The score concludes with the tempo marking 'Alc. al Fine'.

CHROMATIC SCALE (in G)

The chromatic scale consists entirely of notes one fret apart. This scale can be used to create a variety of finger dexterity and coordination exercises. The following study is a non-verse chromatic scale based on G.

Study #22

The musical score for 'Study #22' is a chromatic scale in G major, written on a single staff. It consists of 14 measures of half notes, ascending from G4 to G5. The notes are: G, A, B, C, D, E, F#, G, A, B, C, D, E, F#, G. There are circled numbers 1, 2, and 3 under the first, eighth, and thirteenth measures, respectively, indicating fingerings.



Quaker on composer-conductor Jack Marshall.

On the following two pieces, strive to let each note ring for its entire duration.

THEME FROM SYMPHONY NO. 9

LUDWIG VAN BEETHOVEN
(1770–1827)

Handwritten musical score for 'Theme from Symphony No. 9' by Ludwig van Beethoven. The score is written on four staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It contains a series of chords and a melodic line. The second staff continues the melody. The third and fourth staves show a more complex texture with multiple voices or instruments, featuring various note values and rests. The notation includes many accidentals and dynamic markings.

ENGLISH FOLK SONG

Anonymous

Handwritten musical score for an 'English Folk Song'. The score is written on four staves. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is simple and consists of eighth and quarter notes. The accompaniment is provided by chords written below the staff. The notation is clear and easy to read, with some dynamic markings like 'p' (piano) and 'f' (forte).

Table of Common Tempo Terms

The following Italian expressive marks are often found at the beginning of a piece of music to indicate the tempo (or speed) of the piece. They are listed here from slowest to fastest and are all relative. They do not signify an absolute rate of speed.

<i>Lento</i>	Slowly
<i>Andante</i>	Gradually, a walking tempo
<i>Andantino</i>	Generally interpreted as a bit faster than Andante
<i>Ad mezzo</i>	Moderately
<i>Allargato</i>	Moderately fast
<i>Allegro</i>	Quickly
<i>Furto</i>	Very Quickly

Here are some other terms to indicate a change of tempo:

<i>Ritardando</i> (<i>rit.</i>)	Gradually slower
<i>Accelerando</i> (<i>accel.</i>)	Gradually faster
<i>Finisimo</i> (<i>fz</i>)	Hold a note longer than its original value
<i>A Tempo</i>	Return to original tempo
<i>Rubato</i>	Freely slowing down or speeding up

Dynamic Markings

Dynamic markings indicate the volume of a particular passage of music. These terms are also relative, and as with all expressive devices, it is ultimately the performer's decision, taking into account the composer's wishes, as to the interpretation of a piece of music.

<i>pp</i> (<i>pianissimo</i>)	Very soft
<i>p</i> (<i>piano</i>)	Soft
<i>mp</i> (<i>mezzo-piano</i>)	Moderately soft
<i>mf</i> (<i>mezzo-forte</i>)	Moderately loud
<i>f</i> (<i>forte</i>)	Loud
<i>ff</i> (<i>fortissimo</i>)	Very loud
<i>Crescendo</i>	Gradually louder
	
<i>Decrescendo</i> (also <i>diminuendo</i>)	Gradually softer
	

Repeat Markings

<i>Da Capo al Fine</i>	Return to the beginning and play to the <i>Fin</i> .
<i>Da Capo al Fine</i>	Return to the  and play to the <i>Fin</i> .
<i>Da Capo al Coda</i>	Return to the beginning, play to the  and skip to the Coda.
<i>Da Capo al Coda</i>	Return to the  , play to the  and skip to the Coda.

Multiple Endings: Play until the repeat sign and the return to the facing repeat sign (beginning of piece). On the second time through, skip the first ending and instead play the 2nd ending.



ALLEGRO

Mozart: Guitar sonata
(1781–1782)

Although the interpretation of music depends on individual decisions by the performer, often the composer will add expression markings in the music. Sometimes they are added by the transcriber or editor, as is the case in this score page. Use them as suggestions; then decide to develop your own interpretation.

The musical score is written for guitar and consists of five staves. The key signature has one sharp (F#), and the time signature is 2/4. The tempo is marked 'ALLEGRO'. The first staff begins with a piano (*p*) dynamic and includes a crescendo hairpin. The second staff begins with a piano (*p*) dynamic. The third staff begins with a piano (*p*) dynamic. The fourth staff begins with a piano (*p*) dynamic. The fifth staff begins with a piano (*p*) dynamic and includes a crescendo hairpin.

ODE TO JOY

LUDWIG VAN BEETHOVEN
(1770-1827)

SPANISH WALTZ

ANDANTINO

MATTHEW CARROLL
(1778-1840)



Study #29 This chromatic scale study is an excellent technique builder. Alternate *e* and *a*. Try using *a* and *e* as well. You may leave your fingers in place as you ascend each rising for security.



Deux Trios
IN THE HALL OF MOUNTAIN KING
 (from the *Peer Gynt* Suite)

EDVARD GRIEG

The musical score is written for two piano trios, each consisting of a piano, violin, and cello. The score is in 3/8 time and consists of five systems of music. The first system includes a tempo marking of *Andante* and a dynamic marking of *p* (piano). The music is characterized by a steady, rhythmic accompaniment in the piano parts and a more melodic, flowing line in the violin and cello parts. The key signature is one flat (B-flat major or D minor). The score concludes with a final chord in the piano parts and a sustained note in the strings.

Three Notes Played Together

Three notes may be played at the same time by using the fingers *l, m, n*, or by using the thumb and two fingers (*m, p, n*). The melody notes of the chord should be emphasized. Try both fingerings in this new piece.

HYMN



ESTUDIO*

EDUARDO AGUIAR
(1786-1845)



*This piece may be used as a three-note chord study by changing each exercise into a chord.

High A on the 1st String



The A on the 5th fret, 1st string is in unison with the A=440 tuning fork. It is the highest note used in Volume One of this method book.

TARANTELLA

ROMAN TRADITIONAL



Study #24: The low C in this piece is called a *pedal note* (a constant note around which other notes move). It is held with the 3rd finger throughout the entire piece.



Duo Thème
BOURÉE

Johann Sebastian Bach
(1685-1750)

The image displays a musical score for a two-part setting of the Bourée from the Notebook for Anna Bach. It consists of five systems, each with a Treble and Bass staff. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The piece is characterized by its rhythmic complexity and the interplay between the two voices.

Four Notes Played Together

The *four notes* is more often used when playing four-note chords. The right hand should be relaxed with all the movement coming from the thumb and fingers. In playing four-note chords, the melody is usually the top note and therefore is sounded by the 4 finger. Sense for a good balance between all the notes with the melody note clearly defined.

The sharp at the beginning of each line in this next piece is called a *key signature*. It requires that you sharp all F's in the piece, regardless of the octave in which they occur. For more about this topic, see p. 46.

INTERMEZZO



PRELUDE IN C MAJOR*

METODI CARICANI
(1776-1841)

Try playing below each appoggiatura.



*This piece may be used as a four-note chord study by changing each appoggiatura into a chord.

In the following piece, you may *soften* (expressive) a chord occasionally for a nice musical effect. This involves playing the notes from the bass to the treble (thumb to the 4 finger) in rapid succession. This will broaden the chord. You should start playing the chord slightly early so that the last note (usually *root*) will land on the beat.

GREENSLEEVES

ANONYMOUS

The musical score for Greensleeves is written on a single treble clef staff with a key signature of one flat (B-flat) and a common time signature. The piece consists of eight measures. The first measure is a whole note chord (F4, A4, C5). The second measure is a half note chord (F4, A4, C5) followed by a half note chord (G4, B4, D5). The third measure is a half note chord (F4, A4, C5) followed by a half note chord (G4, B4, D5). The fourth measure is a half note chord (F4, A4, C5) followed by a half note chord (G4, B4, D5). The fifth measure is a half note chord (F4, A4, C5) followed by a half note chord (G4, B4, D5). The sixth measure is a half note chord (F4, A4, C5) followed by a half note chord (G4, B4, D5). The seventh measure is a half note chord (F4, A4, C5) followed by a half note chord (G4, B4, D5). The eighth measure is a half note chord (F4, A4, C5) followed by a half note chord (G4, B4, D5).

Music Theory

In studying classical guitar, it is wise to understand the basic mechanics of music theory. The very simple material presented here will serve you on the path to grasping the systematic principles of music and will be very helpful to you in the studies to follow.

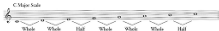
Intervals

An *interval* is the distance in pitch between two musical notes. The smallest type of interval is a *half-step* (or *half-note*) — one fret on the guitar. A *whole-step* is the next smallest interval. It is equal to two half-steps — two frets on the guitar. Another very common interval in music is the *octave*. This is eight letters away from another note of the same name (e.g., C D E F G A B C). On the guitar, octaves are 12 frets apart if played on the same string.

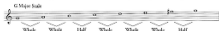
Major Scales

Classical music, in fact almost all music in the Western culture, is based on the *diatonic major scale*. This scale is composed of seven different consecutive notes with an eighth additional note an octave higher than the first note or rest. Every major scale is constructed the same way with the whole-steps and half-steps in the same order.

You have already learned a C major scale. Examine the intervals. Notice the half-steps between B and C, and E and F.



If we start on the 1st note of the C major scale, we may construct a G major scale using the same formula. Notice that we reuse along the F to maintain the same relationship of half-steps and whole-steps.



Key Signatures

When playing music in keys that require sharps or flats to construct the major scale, you will find a *key signature* at the beginning of each staff, immediately following the clef sign. This signifies the notes that are to be flat or sharp throughout the entire piece, unless canceled by a natural sign. Always remember to sharp or flat the notes in whatever order they appear, not just where they are marked in the key signature. For instance, in the key of G major you would sharp the F on the 1st string, 3rd fret, the 4th string, 4th fret and the 5th string, 1st fret (see example on right).



Here are the most common key signatures found in guitar music:



Music Theory (cont.)

Circle of Fifths

There are 12 Major Keys. One with no sharps or flats, and then seven sharp keys and seven flat keys. The *Circle of Fifths* is a useful visual aid to help remember the proper order of keys with all their sharps and flats. The key of C major appears on top with no sharps or flats. Going clockwise, you will find the Sharp keys: Key of G (1 sharp), Key of D (2 sharps), Key of A (3 sharps), etc., all the way around to the Key of C \sharp (7 sharps). Going counter-clockwise from the Key of C, you will find the Flat keys: Key of F (1 flat), Key of B \flat (2 flats), Key of E \flat (3 flats), etc., all the way around to the Key of C \flat (7 flats).

Note: The keys of B, F \sharp , and C \flat have enharmonic equivalents: C \sharp , G \flat , and D \flat . These keys are written differently but sound the same.

The order of sharps and flats is listed below the circle. Reading from left to right, if a piece has two sharps they would be F and C. If it has three sharps, they would be F, C, and G. If a piece has one flat it would be B, and a piece with three flats would contain B, E, and A. As the key signature progresses around the circle of fifths, they always contain the previous key's sharps or flats.



Order of Sharps: F C G D A E B

Order of Flats: B E A D G C F

Relative Minors

Every major key has a relative minor key which shares its key signature, note names, and chords. To find the relative minor for any major key, descend 3/4 steps (3 flats) from the major key note. This is usually the difference in the major scale. For example, The relative minor for C is A minor (C and A are 3 flats apart, and A is the 6th note in the C major scale). A piece of music with the key signature of no sharps or flats would either be in the key of C major or A minor. The last chord of the piece will usually indicate the key.



Chords

Chord construction can be somewhat complicated for the beginning student, but simple chords are easy to understand. Chords are derived from the major scale. Most chords are built on a three note chord called a *triad*. To build a major triad, you take the root, 3rd, and 5th from the major scale. (Ex. 1) To change this to a *minor* triad, simply flat the 3rd of the chord. (Ex. 2) Chords may be used in a variety of ways. Example 3 shows various voicings of the C major chord. The only requirement here is that the chord contain at least one root, 3rd, and 5th.



For more on chord voicings, refer to the chord chart in the Appendix.

Transposing Keys

Pieces can be written in every key, but some keys are more adaptable to the guitar than others. This folk song, for example, is written here in the key of C (no sharps or flats). It has also been transposed to the key of A (3 sharps) and B \flat (2 flats). These three adaptations are for illustrating keys only and need not be practiced.

AMERICAN FOLK SONG

In the Key of C:



In the Key of A:



In the Key of B \flat :





The author conducting his Master Class
at the University of Southern California.



Christopher Yohanning and co-author David Brindley on stage at Queen Elizabeth Hall
(London, England).

Three Technical Exercises

I consider the following three studies most valuable. When properly learned, they will maintain the techniques covered thus far in this book. Notice the full sound tones, and metronome, as always, as practice signal. For every systematic practice, I recommended 120 studies for the Apple I and by Mauro Giuliani.

This Chromatic Study is written by Tárrega in studies for developing facility of the left hand and speed of the right-hand run notes. Practice with the

metronome, and gradually increase your speed. I recommend starting with the metronome set at 80, with one click per note. Try to increase your speed to a goal of 160. Remember to use firmly against the adjacent string when playing the non index, and use the adjacent string as a sort of "springboard" in moving the fingers to their playing position. When raising the speed, you should not push yourself too soon endurance with accuracy.

CHROMATIC STUDY

FRANCISCO TÁRREGA
(1812 - 1909)

The musical score for 'CHROMATIC STUDY' by Francisco Tárrega is presented in seven staves. The first staff begins with a treble clef and a common time signature. The music is a chromatic study, featuring ascending and descending runs of eighth and sixteenth notes. Fingerings are indicated by numbers 1-4 below the notes. The score is written for a single melodic line.

The following *sympyle scale* is commonly found in guitar music. Practice it using bar picks. The plucking technique may also be used. Gradually increase your speed as you are able.

Study #19



This new scale on a well-known *sympyle* mode will help improve the right-hand five stroke technique. Pay is especially, practicing both sets of right-hand fingerings, and steadily work up on a fast speed.

Study #20



Duo Fourteen
BOURRÉE

Charles Fittler Tinsdale
(1881-1967)

Student

Teacher

Teacher

Student

Bourrée (cont.)

The image displays a musical score for a piece titled "Bourrée (cont.)". The score is written for piano and consists of five systems, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and bar lines. The first system shows a melodic line in the right hand and a supporting bass line in the left hand. The second system continues the melody with some sixteenth-note passages. The third system features a more active right hand with eighth-note patterns. The fourth system shows a continuation of the eighth-note patterns in the right hand. The fifth system concludes the piece with a final cadence, marked by a double bar line and a repeat sign.

The Bar

The bar is a required part of guitar technique. It means to depress more than one string simultaneously on a single fret with the first or index finger of the left hand. It is used to facilitate fingering, move about in an order way of fingering two or more notes on the same fret, (Fig. 36)



Fig. 36 The full bar (first view).

Forming the bar

1. Keep left hand straight line on the neck to apply constant pressure. It should resist any upward pressure opposite the index and middle fingers.
2. Keep the bar finger (index) as close to the fret as possible.
3. The index finger generally presses underneath on the side of the finger. (Fig. 37) This usually works best with the side closest to the thumb, although for some bars, the opposite side may be effective.



Fig. 37 The full bar (top view).

If the notes in your bar do not sound clear, you might try the following:

- Try adjusting the bar vertically up or down. In other words, you may wish to use a 1/2 bar instead of a 3/4 bar. Even with a full bar, there is room to move the finger vertically one way or the other. This may allow the finger to put pressure in a different area, producing a clear sound.
- Focus the pressure directly on the string or strings that are unclear. Usually the outer strings (top and bottom of the bar) will be clear. You may need extra pressure in the middle of the finger.
- Make sure to sit with the guitar tilted slightly backward. In this position, you have the advantage of gravity with the weight of the left arm to help the bar.
- If only the inner strings are needed in the bar chord, you may curve the bar slightly, allowing the inner strings to be moved. Therefore, you only apply pressure when it is necessary.

• Play through a passage even though the bar might not be really clear. Play the bar chord anyway and keep on going. Later practice the bar chord separately. If you spend too long on any one chord, your finger may become fatigued and the bar will be even harder.



Fig. 38 The half bar (first view).

Enough does play an important role in bar chords. Bar corner finger and thumb placement are equally important. It is often the rest of position rather than pressure. With practice, you will begin to produce a clear, ringing sound from each string without undue pressure from the left hand.

For more advanced barring techniques, see *The Complete Beginning Method Book, Volume Two*.

The Bar (cont.)

Notating the bar

There is some discrepancy when it comes to bar placement. In this method book and in all my arrangements, we use a Roman numeral to indicate the bar on which to use a full bar (Ex. A). A partial bar is indicated by a Roman numeral preceded by a fraction telling how many strings to bar. (Ex. B)

Other bar nomenclature you might encounter involves the use of a capital C (capella in Spanish) or a capital B (Barra in French) placed below the Roman numeral indicating the bar. A "C" with a vertical line through it would mean a partial bar. (Ex. C) Arabic numerals are also occasionally used instead of Roman numerals.

The bar is held for the value of the note or notes it produces. This is generally indicated by a line above the staff following the Roman numeral. (Ex. D)

Ex. A. Full Bar



Ex. B. Half Bar



Ex. C. Alternate notation



Ex. D. Extended Bar



PRELUDE IN D MAJOR

ALL THROUGH THE NIGHT

WILLIAM KILL



Timpas playing for a gathering of friends.

Supplementary

Pieces

The following supplementary pieces will help you build technique and refine your musical skills. They are arranged by key rather than by difficulty, although the order here is placed first to this point, the student may also proceed to *The Chromatic Ascending Interval Book: Volume Two*, while still developing experience from the last notes of this book.

Key of C Major

MODERATO

Martin Gieseler



ENGLISH DANCE

Melrose

Martin Gieseler



RONDO

Jean-Philippe Rameau
(1693-1764)

Moderato

The musical score is written for a single melodic line on a treble clef staff. The key signature has one flat (B-flat), and the time signature is 3/4. The tempo is marked 'Moderato'. The score consists of six staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The melody is composed of eighth and sixteenth notes, often beamed in pairs. The second staff continues the melody. The third staff continues the melody. The fourth staff continues the melody. The fifth staff continues the melody. The sixth staff concludes the piece with a double bar line. The notation includes various musical symbols such as notes, rests, and bar lines.

ANDANTE

PERMANENT BASS
(1778-1819)

The musical score is written for a single instrument, likely a piano or organ, in 2/4 time. It consists of eight staves of music. The key signature is one flat (B-flat). The tempo is marked 'ANDANTE'. The score features a steady bass line (pedal point) and a melody in the upper voice. The melody is composed of eighth and sixteenth notes, with some rests. The bass line is composed of quarter and eighth notes, with some rests. The score is written in a clear, legible font, with a large, stylized 'P' at the beginning of the first staff.

Key of A Minor

ETUDE

Francisco Corral
(1712-1818)

Allegretto

Fine

Allegretto

PACKINGTON'S POUND

Anonymous

Waltz

The musical score is written for piano and consists of seven staves. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked 'Waltz'. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The score is arranged in a single system with seven staves, each containing a line of music. The first staff starts with a treble clef and a key signature of one flat. The subsequent staves continue the melody and accompaniment. The score concludes with a double bar line.

FÜR ELISE

LEWIS VAN BETHMOVEN

Andante

Key of G Major

SCOTTISH FOLK SONG

THOMAS

Andante

MINUET IN G

JOHANN SEBASTIAN BACH
(1685–1750)

Andante

LULLABY

JOHANNES BRAHMS
(1833–1897)

Andante

Key of E Minor
WALTZ IN E MINOR

FRANCIS & GALVANI
©1793-1850

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Key of D Major
SIMPLE GIFTS

Allegro *Andantino*

MINUET

Andante ROBERT DE VRIES
(c. 1650-1720)

KEMP'S JIG

ASSEMBLED

Modesto

The musical score for "KEMP'S JIG" in Modesto is presented on six staves. Each staff contains a single melodic line written on a treble clef staff with a key signature of one flat (B-flat) and a common time signature (C). The notes are primarily eighth and sixteenth notes, with some rests. Below each staff, a letter (A, B, C, D, E, F) indicates the corresponding bass line, which is not fully written out but implied by the letter and the context of the piece.

Key of D Minor
ITALIAN DANCE

Helen Nissenbaum
(1908-1965)

Andante

The musical score is written for a single instrument, likely piano. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The tempo is marked 'Andante'. The music is in 4/4 time. The first staff contains the beginning of the piece, with a melody in the right hand and a bass line in the left hand. The melody consists of eighth and quarter notes. The bass line consists of quarter and half notes. The second staff continues the melody and bass line. The third staff features a change in the bass line, with a more active eighth-note pattern. The fourth staff continues the melody and bass line. The fifth staff features a change in the melody, with a more active eighth-note pattern. The sixth staff concludes the piece with a double bar line.

Key of A Major

BOURRÉE

JOSEPH SEYMOUR BAKER
(1885-17 90)

Andante



THEME

GEORGE FRÉDÉRIC HANDEL
(1685-1759)

Allegretto



Three Spanish Encores

SPANISH FOLK SONG

TRADITIONAL

Andante

Fin

END of Book

CATALONIAN SONG

SHARPEE FOLK SONG

Solo

The musical score consists of eight staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in the treble clef, with some chords in the bass clef. The piece concludes with a double bar line on the eighth staff.

MALAGUENA

TRADITIONAL

Malaguena

Malaguena

Cresc.

12

The musical score for 'The Rose Tree' is presented in a 12-staff format. The first staff is the vocal melody, starting with a treble clef and a key signature of one flat (B-flat). The lyrics 'The Rose Tree' are written below the first staff. The subsequent staves are for the piano accompaniment, featuring a variety of musical notations including chords, arpeggios, and melodic lines. The score concludes with a final chord in the 12th staff.

JESU, JOY OF MAN'S DESIRING

from Cantata No. 147

J.S. Bach

Andante



Appendix



Performing with the Washington, D.C. National Symphony.



Performing with the Los Angeles Philharmonic.

Summary of Guitar Music Fingering

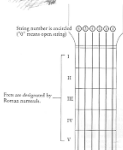


Fig. 41

The Classical Guitar: A Brief History

The beginnings of the guitar are buried deep within the pages of history. Archaeologists say that the earliest musical instruments were primitive percussion devices which clack back against the resonant skin of man. Stringed instruments, too, have a long ancestry, many of which are mentioned in the Bible. The first may have been constructed by some early huntermen who liked the sound made when he plucked his hunting bow. To it, one might have added a sounding chamber made of an empty tortoise shell or gourd.

The guitar as we know it today was developed in Western Europe, though nobody can say precisely where or when. Its direct ancestors included the chitarris of the Assyrians, the kithara of the Hiberians, the qins of the Chaldeans, the veena of India, the lyra ("lute string") of Egypt, the lyraion of the Greeks, and the oud (lute) introduced first and eventually, both of Persia, which was carried in 711 A.D. by the conquering Moors from Southern Spain. Copies resembling ours from Persia and, in the 12th Century, Crusaders returning from the East to Europe, brought early versions of the lute and rebeca. From these instruments, by a continuous process of experimentation and modification, evolved the guitar.

Some historians say it made its first appearance in Spain, the country with which it has long been associated. In these early manifestations, and indeed until the middle of the 17th Century, it was apt to be strung with four or five pairs of double strings, called courses. These instruments are known today as the Flamenco guitar or Baroque guitar. The ancestors of these instruments and its music was first seen in the *chula* methods of Alonso Mudarra (1546), Miguel Buxarion (1554) and later, especially the five-course guitar, throughout the Baroque era, gaining popularity in many Western European countries. By 1750, this instrument began to make and the six single-stringed guitar were general currency. The addition of a lower E string provided the instrument emphasis needed to perform the classical music of the period. And, with the innovations in manufacturing (inspired by the Spanish school of luthiers) and mechanical tuning gears, it was destined for both great musical works and virtuosity in the beginning of the 19th century.

The first great figure to give the guitar the responsibility of the concert hall and to reveal in it the infinitely subtle, virtuosic instrument it is, was Francisco Tarrega (1876-1909). Born in Barcelona, Tar

rega was already an acclaimed accomplished guitarist and composer at 17. In 1897, he went to Madrid, in 1912 to Paris, in 1917 to London, and in the 1920's to Germany and Russia. Everywhere he was awarded admiration for his artistry and new respect for his instrument. Throughout his lifetime, he tirelessly performed, taught, and composed works which became the foundation for the future literature of guitar and which are still studied by every serious guitar student today. For also wrote a *Method pour le guitar*.



Francisco Tarrega

Outstanding contemporaries of Tarrega were his friend Ricardo Aguado (1784-1857) of Madrid, and the Italian Ferdinand Carulli (1792-1858), Matteo Capuzzi (1779-1841), and Mauro Giuliani (1781-1828). Aguado, said to have been a more brilliant virtuoso than Tarrega, also wrote a method and several volumes of studies for the guitar, including advanced pieces that only a very accomplished guitarist could play. Carulli, born in Naples, was a great reputation in Europe as a performer. In 1808, he visited in Paris and stayed there until his death.

singing, playing, and composing hundreds of works for the guitar, including a method which is still published today. Manuel Canoani, a Florentine, replaced Carulli as the reigning guitarist of Paris. His "Complete Method," a revision of the Carulli work, considered many legends and new ideas in guitar playing which expanded the resources of the instrument. Canoani composed many favorite studies for the guitar.

Giulietti, a Neapolitan, made Vienna his home for many years. He was a friend of Beethoven, and wrote many popular concert pieces, including his *Concerto in A Major for Guitar and Orchestra*.

With the passing of these artists, interest in the guitar fell into a decline. The Romantic period dominated the resources of a guitar builder with new ideas. Antonio de Torres (1817-1892) provided this by adding the most important refinements to our present day guitar. Having built no less than 550 guitars, he increased the area of the soundhole, changed the overall proportions, and utilized fascinating bracing techniques.

The popularity of the guitar was revived when virtuoso Francisco Tárrega (1854-1909) began to showcase his legendary reputation. Born of poor parents in Madrid, Tárrega learned to play guitar from a blind musician while working as a child laborer in a rope factory. The instrument became his great

love. After testing Tárrega with acclaim as a young man, he returned to Spain to devote himself to making and to perfecting a technique which has become the foundation of modern guitar playing. In addition to composing his own music, Tárrega adapted for the guitar works by Beethoven and other great masters. Along with his prodigious fan and his successor Segovia, Tárrega took his place as one of the great patriarchs of our instrument who have brought the guitar to its respected status today.

Andrés Segovia (1893-1987), born in Linares, was of course, the reigning guitar genius of the 20th century. He devoted his lifetime singleheartedly to the advancement of his instrument, seeking its acceptance on the concert stage worldwide. Considered beyond doubt the greatest classical guitarist who ever lived, he generously encouraged every promising student who sought his help. It is safe to say that no major guitarist exists who has not been profoundly influenced by him. He inspired a school of modern composers to create a substantial body of new guitar music, among them Rodrigo, Torroella, Ysaïre, Ponce, Ravel, Tansman, Morayca, Honegger, Villa-Lobos, Casals, and others. And many more. Segovia himself composed and recorded an incredible library of guitar works, and he was the most ardent, the most discerning, and the most effective proponent for the guitar in his time to date.

In virtually any manner are "Segovia" and "guitar" that our concert programs differ most without thinking simultaneously of the other. Andrés Segovia was quite unanimously loved by everyone who absorbed the instrument itself.

The guitar today is the most popular instrument in the world, and in many ways, in its own unique self creating explosion, will provide many further revolutions in years to come.



Francisco Tárrega



Andrés Segovia

Selecting a Classical Guitar

Choosing an instrument of the quality necessary to learn to play properly may present a problem to the beginner. When possible one should obtain the advice and assistance of a fine guitarist or qualified teacher. If neither is available, the following information should be helpful to the student who is buying his or her first guitar.

Generally, the finest classical guitars are made by individual luthiers, and they are typically made with the following woods: the back and sides of rosewood, the top, or mandolin body, of spruce, even grained cedar or spruce; the neck of cedar or mahogany, and the fingerboard of ebony. It is not necessary for the beginner to buy an extremely expensive guitar. It is, however, most important to make certain that the guitar is of good playing condition.

The standard width of the fingerboard should be between 2" and 2½" at the nut (see diagram, p. 11). A narrower fingerboard should be avoided for classical playing. The fingerboard should have a slight lengthwise curvature bow, known as a *shoof*. Under no circumstances should the fingerboard have a concave bow or *hump*. One can get a general idea of the neck's condition by visually sighting down the neck from the head. The frets should be well spaced in their slots, smoothly finished, and of equal height. There should not be any sharp edges on the frets.

Every instrument varies from another in sound. After making sure that the guitar is tuned to correct pitch, strum the strings with the thumb of your right hand and listen to the tone of the instrument. Then, to check sharpness and evenness of each note, play all the notes up the fingerboard, starting with the low string, paying attention to make the string vibrate even playing pressure. Each note should ring clear (no buzzing) and the volume and duration of each note should be about the same (no dull or dead notes).

To assure that the guitar is correctly intonated (i.e., the fretted and open notes play in tune), compare the pitch of the open low string with the same string, fretted at the fifth fret. The two notes should be the same, only an octave apart. If the open and fretted notes are not in tune, this could more likely be due to a defective string. Repeat this same process for the remaining strings. (Other non-structural problems that may cause intonation problems include a warped fingerboard or misaligned frets.)

The action, or playability of the guitar, which is affected by both the nut and the saddle, should also be checked. If the strings are too high over the fingerboard (high or hard action), the student will

experience difficulty in depressing them, leading up to the frets. If the strings are too low over the fingerboard, they will often produce unpleasant



loosening sounds. This is called a bow or soft action. In fact, if these extremes is to be avoided. When the guitar is in proper adjustment, the strings will not be too difficult to displace against the fret and they should produce a clear tone with maximum volume. Height adjustments can be made by the student but the job is much better left to the experienced technician or guitar maker.

It is a good idea to carefully look over the entire guitar inside and out, if possible, to assure that there are no imperfections in the structural integrity of the instrument, such as cracks or loose braces, or even

areas where the finish is damaged. Check the wiring up to assure that they meet assembly, without any hidden or resistance.

Finally, and most importantly, about the guitar which sounds the most beautiful to you.

Note: If you are left-handed and have not yet purchased a guitar, I would recommend buying a "right-handed" instrument. While there may be exceptions, it is generally more practical to play right-handed since both hands perform intricate functions and the construction of most guitars is designed for right-handed players.

Care of the Guitar

Every year, the newspaper print series of some famous, fine old violin, made by Guarneri or Stradivari in the 1600's or 1700's, which has just been sold at auction for hundreds of thousands of dollars. Indeed, however, is there any word of the sale of a fine old guitar. One reason is that guitar design and construction have improved so dramatically through the years that all of the more superb sounding instruments have been created recently, in our own century. Another is that due to the construction of the piano, it is a more vulnerable instrument than the violin and is therefore, not long-lived. As a plucked instrument, the thin soundboard of the guitar is subjected to a substantial amount of wear and tear. It is the hours of playing the instrument, not its age, that cause a guitar to longer to wear out.

The longer you own your guitar, the greater your attention for it will develop, and you will find yourself naturally protective of it. Fortunately, there are measures you can take to protect it and prolong its life.

The first indispensable step is to provide it with a sturdy, well-constructed, well-fitted case, and well-lined one. Keep your guitar in the case, lid closed and locked at all times when you are not actually playing it.

Never expose your guitar, in or out of the case, to direct sunlight or to sudden or extreme changes of temperature or humidity. The guitar is highly sensitive to all the elements, and any or all of them may cause it to swell, to crack, to flake or to be such to warp. Avoid placing your guitar in the reach of a car.

A guitar's prolonged exposure to very high humidity, or unusually dry weather is potentially disastrous. Guard your guitar from heating or air-conditioning which drastically affect the relative humidity of the environment. The problem here is that as a guitar's wood dries or then swells, it will

undergo dimensional changes. When a guitar is subjected to an environment that is much lower in relative humidity than the environment in which it was constructed, the wood will shrink, causing warps within the instrument. This can result in separation of the glue joints, or even cracks in the wood. As the flattened details, the frets will begin to protrude, or extend beyond edges of the fretboard a bit. A humidifier, kept in the pocket of the case, or in the instrument itself, can help prevent this. Note that too much humidity will cause the guitar's wood to swell, which can result in a "bubbly" sound and even a slightly raised action.

When changing strings, avoid sudden, rapid relaxation of string tension exerted on the bridge by changing only one string at a time. This procedure maintains a relatively steady tension, allowing the guitar to stay in tune more quickly once the new strings are installed. If, however, the guitar is not to be played for a period of several months or more, prevent strain on the bridge by loosening all its strings so that there is no string tension on the bridge, and lock that in as you begin to play again. Also, do not subject your guitar to unusually high tension. Avoid a pitch higher than the standard A=440 for long periods of time.

To keep the guitar's finish clean and glossy, rub it with a soft, slightly damp cloth, or occasionally apply sparingly a reputable polish made specifically for guitars. Always protect your guitar from cleaners which can mar its finish. If the guitar has not continuously been kept inside its case when not being played, it can accumulate dust which will abrade surfaces. If, despite all precautions, damage to your guitar does occur, take it immediately to a qualified repair expert.

Attaching Strings

1. Lay the guitar on its back with the neck on the left-hand side.

2. Put one end of the string through the horizontal bridge hole. There should remain approximately 1½ inches of string on the right side of the bridge. (See Fig. 42)



Fig. 42

3. Wrap this 1½" of string around itself twice, allowing the remainder to come out behind the bridge. (Fig. 43)



Fig. 43

4. The other end of the string is pulled up towards the head over the nut and placed in its proper slot. (Fig. 44)

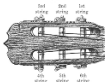


Fig. 44

5. Then it is passed through the hole in the roller and pulled over and under itself twice around. Hold this end of the string until the string is secured. (See Fig. 45)

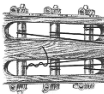


Fig. 45

6. Carefully cut the excess at both ends of the string to avoid burning.

Guitar Chord Chart

While chords are a basic element of many classical pieces, they are essential for accompaniment in popular styles of music. Experiment with different chord progressions using various scales and explore patterns. Try creating your own chord variations by adding or subtracting one or more fingers. To expand your knowledge of chords and harmony, obtain a good chord dictionary.

Basic Open Chords



Movable Bar Chords

Bar chords are movable horizontally along the fingerboard because they contain an open string. The two chords on the left show in which fret to bar the index finger to achieve a dotted chord. For instance, if you move the Fm shape (6th string root) to the 3rd fret it becomes Cm. Furthermore, if you move it four frets one fret, it becomes Gbm (lowered one fret it becomes Gbm).

6th String Root		5th String Root		6th String Root			
0	E	0	A	F	Fm	F7	Fm7
1	F	2	B				
3	G	3	C				
5	A	5	D				
7	B	7	E				
8	C	8	F				
10	D	10	G				
12	E	12	A				

5th String Root			
Bb	Bbm	Bb7	Bbm7

Concise Dictionary of Musical Terms

While this brief glossary will give you basic definitions for terms used in this book and elsewhere, I recommend purchasing a music dictionary at some point in your musical studies.

A tempo – return to original tempo

Accelerando (accel) – gradually faster

Accidental – sharp, flat, or natural occurring apart from the key signature

Adagio – or *ad libitum*, slower than *andante*

Allargato – moderately slow

Allegro – quickly

Andante – gradually, a walking tempo

Andantino – slightly faster than *andante*

Anular (4) – right-hand ring finger

Arpeggio – broken chord

Bar line – vertical line dividing measures on the staff

Bar (bore) – to depress once or more strings simultaneously with the index finger

Bass – low notes

Cadence – musical conclusion of harmony at end of piece or section

Chord – three or more notes heard simultaneously

Chromatic – proceeding by half steps, semi-chromatic

Circle of Fifths – the succession of keys by fths

Clef (C) – the sign used at the beginning of the staff to determine the name of each note. G-clef is written in the Treble (or G) clef, has sounds one octave lower than written.

Coda – ending (for end)

Common time (C) – 4/4 meter

Crescendo (cresc) – gradually louder

Cue Time (C) – D/E meter

D.C. al Coda – return to the beginning, play to the C and skip to the Coda

D.C. al Fine – return to the beginning and play to the Fine

D.C. al Coda – return to the C, play to the C and skip to the Coda

D.C. al Fine – return to the C and play to the Fine

Diminuendo (diminuendo) – gradually softer

Diatonic – of the natural scale, major or minor scale

Diminuendo – gradually softer

Dolce – sweet and warm, played over the mandolin

Dot – increases the value of a note by half to original value

Double bar – signifies the end of a melodic piece

Double flat (bb) – to flat a note twice (include sign)

Double sharp (x) – to sharp a note twice

Dynamics – degrees of volume

Echocamata – various differently but sounding the same

Fado (Fado) – study or exercise (Fado in Spanish)

Fermata (F) – hold sign; hold a note longer than its original value

Fing – end

Flat (b) – to lower a note one half-step

Form – the overall structure of a piece; also refers to the type of composition such as a fugue or sonata

Form (f) – final

Fortissimo (ff) – very loud

Free stroke (scordel) – to avoid resting against an adjacent string after playing a note (right hand)

Glimando – slide (also called *portamento*)

Glide – to touch on the face of the guitar

Grace note – ornamental note

Grave – solemn

Guide finger – a finger that stays on the string while a string is in a new position

Half-step – one flat, another interval in music

Hammer – ball-like note produced by lightly mashing the string (see Volume 1: Theory)

Index (i) – right-hand index finger
Interval – short distance between two notes
Invention – accuracy of pitch; playing in tune
Key – the quality of a piece with regard to a major or minor scale
Key signature – sharps or flats at the beginning of a piece showing the key
Legato – smooth; flows from finger
Large – slow and easily
Legato – smoothly
Lightly – lightly, easily
Lento – slow
Major – major
Major – groups, used in respect to key, scales, chords, or intervals (see p. 44)
Measure – the space between two bar lines
Middle (m) – right-hand middle finger
Melody – the tune or leading part of a piece
Musical – the pulse or beat of the rhythm
Musicianship – device used to keep time and indicate tempo
Musical form (MF) – musically fixed
Musical phrase (MP) – musically soft
Minor – form, used in respect to key, scales, chords, or intervals (see p. 44)
Moderato – moderately
Modulation – change of key
Musical (M) – marks previous sharp or flat
Measure – measure of eight notes
Modal note – a consistent note around which other notes move
Musicianship (MP) – very soft
Phrase (P) – soft
Pitch – the highness or lowness of a note
Pitch finger – a finger that stays in place as the string is an another while other notes around it
Pizzicato (piz.) – muted or struffed
Plucking – plucking right-hand fingers on the strings in preparation to play them

Precedence – over all, played near the bridge
Pulse (p) – right-hand thumb
Quick – very quickly
Rehearsal (r) – gradually slower
Rehearsal – start with finger (Pizzicato style)
Repeat sign – signifies entrance of a passage
Rest stroke (apex) – is being a right-hand finger or thumb to rest against an adjacent string after playing a note
Ritardando (rit.) – gradually slower
Ritard – stopping a chord
Ritard – slowly slowing down or speeding up
Scale – ladder, step-wise succession of notes
Shannon (S) – strong or weak
Shannon – question to a double measure
Sharp (S) – to take a note one half step
Star – hammer-on or pull-off (see Volume Two)
Staccato – detached, short notes
Staff – five lines and four spaces on which music is written
Timbre – perception effect of the timing of the strings near the bridge
Trance – slow, the speed of the music
Tie – a curved line joining two notes of identical pitch indicating that the first note is to be held to the value of both
Time signature – the numbers at the beginning of a piece indicating the notes and rests
Time – number, quality of sound
Treble – high notes
Tremolo – rapid repetition of same note
Trell – rapid alternation of two consecutive notes
Triplet – three notes played in the space of two similar notes
Unison – two notes of identical pitch
Volume – slight fluctuation of pitch
Vivace – lively
Violin – a trained line or part
Whole step – two half steps (two lines)

String	6th	5th	4th	3rd	2nd	1st	
	E	A	D	G	B	E	Open
	E	A	D	G	B	E	
	E	A	D	G	B	E	1st fret
	E	A	D	G	B	E	
	E	A	D	G	B	E	2nd
	E	A	D	G	B	E	
	E	A	D	G	B	E	3rd
	E	A	D	G	B	E	
	E	A	D	G	B	E	4th
	E	A	D	G	B	E	
	E	A	D	G	B	E	5th
	E	A	D	G	B	E	
	E	A	D	G	B	E	6th
	E	A	D	G	B	E	
	E	A	D	G	B	E	7th
	E	A	D	G	B	E	
	E	A	D	G	B	E	8th
	E	A	D	G	B	E	
	E	A	D	G	B	E	9th
	E	A	D	G	B	E	
	E	A	D	G	B	E	10th
	E	A	D	G	B	E	
	E	A	D	G	B	E	11th
	E	A	D	G	B	E	
	E	A	D	G	B	E	12th
	E	A	D	G	B	E	
	E	A	D	G	B	E	13th
	E	A	D	G	B	E	
	E	A	D	G	B	E	14th
	E	A	D	G	B	E	
	E	A	D	G	B	E	15th
	E	A	D	G	B	E	
	E	A	D	G	B	E	16th
	E	A	D	G	B	E	
	E	A	D	G	B	E	17th
	E	A	D	G	B	E	
	E	A	D	G	B	E	18th
	E	A	D	G	B	E	
	E	A	D	G	B	E	19th
	E	A	D	G	B	E	
	E	A	D	G	B	E	20th
	E	A	D	G	B	E	

I have a common interest in personal excellence which is in the human world as human and glorify the Lord with my life and the music that I play. People often ask how my faith affects my music and my career as a concert guitarist. As a Christian, I find it helpful to incorporate verses from the Bible before and even during a performance. One of my favorites is **Psalm 145:7**: "We confess for nothing, but as everything by power and supplication with thanksgiving to you requests for such things unto God. And the power of God, which powers of understanding, shall keep your heart and mind through Christ Jesus." It is comforting to know that it does not say God will answer every request in the way you would expect. It does say that by trusting in Him with thanksgiving, you will have the power to handle whatever circumstance or situation that arises. In other words, you place the burden of responsibility upon the Lord, trusting that He will would be done. Thus in whatever you do the power.

Here are some other helpful verses:

Matthew 6:33 *And we know that all things work together for good to them that love God, to them who are the called according to his purpose.*

Proverbs 16:9 *Finally, brethren, whatever things are true, whatever things are honest, whatever things are just, whatever things are pure, whatever things are lovely, whatever things are of good report; if there be any virtue, and if there be any praise, think on these things. These things, which ye have both learned, and received, and heard, and seen in me, do, and the God of peace shall be with you.*

II Corinthians 1:6 *And he will move us, his grace is sufficient for thee; for my strength is made perfect in weakness: Thus gladly therefore will I rather glory in my infirmities, that the power of Christ may rest upon us.*

Isaiah 40:3 *Thus will I help him in perfect peace, when he will be raised on thee, because he mouth is shut.*

Proverbs 16:6 *Trust in the Lord with all thine heart, and lean not upon thine own understanding. In all thy ways acknowledge him, and he shall direct thy paths.*

I Peter 4:10 "...be clothed with humility; for God resisteth the proud; and giveth grace to the humble. Humbly yourselves therefore under the mighty hand of God, that he may exalt you in due time: raising all your sins upon him; for he stretcheth his hand.

Isaiah 12:3 *Behold, God is my salvation: I will trust, and will not be afraid.*

Psalm 138:6 *For that in deed the world, that he gave by my tongue; for that thou answerest deliverest in them should not perish, but have everlasting life.*

Most people believe you must not be overfilled in order to play a good concert. I understand, however, that God does not want us to make ourselves in our own doing, and I realize that I am inadequate for the task ahead. This requires me to depend totally on God's power and grace to sustain me. Likewise then, it is a source of power and comfort to look back and remember God's grace in past performances and trust that His grace will be sufficient for this one as well. Realizing, I consciously remind myself of what I know as he says. For example, "all things work together for good..."

Personally, I ultimately desire to please the Lord with my music. I dedicate every performance to my Lord and Savior Jesus Christ and consequently, the "approval" of the audience is secondary. For more insight on this topic, I recommend reading *Discipline* directed by John MacArthur, Jr. (Pivotal Books).

Many people have asked me how to become an excellent guitarist. I answer, "be a faith-working performance" which personally makes up for my lack of talent in a lot of areas. Our goal should be to overcome what we lack in talent or ability by what we have in dedication and commitment. This takes self-discipline—the ability to regulate your conduct by principles and sound judgment, rather than by impulse, desire, high pressure, or social custom. It is the ability to subordinate the body to what is right and what is best. Self-discipline means nothing more than to order the priorities of your life. It is the bridge between thought and accomplishment, the glue that binds imagination to achievement. Put me, as a Christian, self-discipline is first of all to obey the word of God—the Bible. It is to bring my desires, my emotions, my feelings, and all else in my life under the control of God supremely, so that I may live an obedient life which leads to the glory of God.

The aim and first reason of all music should be none else but the glory of God.

—Johann Sebastian Bach

CHRISTOPHER PARKERING ranks as one of the world's preeminent virtuosos of the classical guitar. His concert and recording careers consistently receive the highest worldwide acclaim. The *Washington Post* said "No man in the leading guitar virtuosos of our day, combining profound musical insight with complete technical mastery of the instrument." Parkering is the recognized heir to the legacy of the great Spanish guitarist Andrés Segovia, who proclaimed that "Christopher Parkering is a great artist — he is one of the new brilliant geniuses in the world."

Parkering's rare combination of dramatic virtuosity and delicate transparency has captured audiences from New York to Tokyo. He has performed at the White House, appeared with Florida Domingo on live from Lincoln Center, participated in Carnegie Hall's 100th Anniversary celebration, and performed solo on the internationally acclaimed *Grammy Awards*.

Parkering has appeared on many nationally broadcast television programs including *The Tonight Show*, *Good Morning America*, *60/60*, *4th Avenue Morning*, and *The Today Show*. Parkering was also featured several times with contemporary artist John Williams on the soundtrack for the Columbia Pictures film, *Empire of the Senses*, have scored "New Classical Guitarists" as a nationwide reader's poll of *Stereo* magazine for many years running. He was placed in their *Galaxy of the Stars* along with Andrés Segovia, John Williams, and John Denver.

Parkering has received a public obituary on *Angel* records and EMI Classics. He is the recipient of two Grammy® nominations in the category of Best Classical Recording for *Parkering and the Senses* and *The Pleasures of His Company* in collaboration with soprano Kathleen Butler. In celebration of Parkering's 25th year as a best-selling EMI artist, a collection of his most popular recordings entitled *Christopher Parkering - The Great Recordings* was released. EMI also released his critically acclaimed recording of Joaquín Rodrigo's *Güinevere de Aragon* and *Castles* (also on production) together with the world premiere of William Walton's *Five Septuets for Guitar and Orchestra*. Rodrigo himself was present for the recording, which he called "magical."

Other important recordings include *A Tribute to Segovia* (dedicated to the great Spanish guitarist and recorded at one of the Master's own concert venues) and *Parkering Plays World's with the Academy of St. Martin in the Fields* featuring Segovia concertos plus the world premiere recording of Peter Warlock's *Caprici (Suite for Guitar and String Orchestra)*. Parkering also collaborated with John Anderson in *The Sound of Christmas* with the London Symphony Orchestra on the *Grammaphone*, which sold over a million copies in its first year of release. *Best Classical* also released his Christmas album with Kathleen Butler entitled *Angels' Chorus*.

Parkering's commitment to his instrument results in legendary-endorsing performances and recordings worldwide. Each summer, he teaches a master class at Stanford University in Stanford, California. He has authored *The Christopher Parkering Guitar Method, Volume II* (the companion to this volume), as well as

numerous books of guitar manuscripts and arrangements which he has compiled, all published by Hal Leonard Corporation.

Parkering has received numerous citations throughout his career honoring his dedication and artistry, including an Honorary Doctorate of Music from Western State University and the Outstanding Alumnus Award from the University of Southern California "in recognition of his outstanding educational achievement and in tribute to his status throughout the world as America's preeminent virtuoso of the classical guitar."

Christopher and his wife Theresa reside in Southern California. He is a world class fly fishing and young champion who has won the International Wild Cat Taper Tournament (the Wilderness of Fly-fishing) held in Mammoth, Idaho.

Jack Marshall (1928-1978) was born in El Dorado, Kansas. He began playing the double-bass as a boy, and graduated in jazz guitar in his early twenty-fifth year at the University of Chicago. He studied with the famous jazz guitarist in the early 1950's, when he eventually became the staff guitarist for the 300MM studio orchestra. He developed into a composer and conductor in the early 1950's, becoming musical director at Capitol Records. Marshall introduced the guitar as a background in film music, creating scores for several movies and television series, including *Thriller* and *The Rat Patrol*.

However, his true love was the classical guitar and his favorite guitarist, Andrés Segovia. Jack Marshall served as the inspiration and mentor for his cousin, Christopher Parkering, and, as one of the few composers who understood writing for the guitar, his arrangements continue to be popular with guitarists worldwide.

David Brandon has made numerous concert and television appearances throughout North America, Europe, and Asia. The *Los Angeles Times* has called him "a commanding individual whose guitar seemed to drink its meaning in experience." He has toured extensively with Christopher Parkering and performed with him on *Private Duet*, released by Angel/EMI. Brandon also appeared with Parkering on the John Andrew Hallmark Christmas album.

Brandon began playing guitar at age eight with instruction from his father. At fifteen, he attended summer camps under Michael Langer, the youngest member of the class. After a year of study and performances in Spain and England, Brandon moved to the United States to study with Christopher Parkering on scholarship at Western State University. He later studied with Andrés Segovia at the University of Southern California in his 1955 Master Class.

Brandon regularly gives master classes and lectures at colleges and universities across the nation. He has been the guest artist for the National Institutes of Music Clubs and a judge for the Made Tardieu National American David Frost with his wife Sherie and son Eric in Lubbock, Texas, where he spent his early years as a child.

The Christopher Parkening Discography

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Parkening Plays Back CDC 7-47191-2

Simply Gato CDC 7-47193-2

A Bach Celebration CDC 7-47195-2

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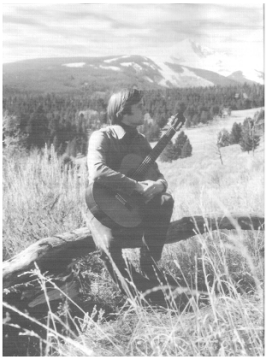
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Christopher Parkening/Celebration/Segovia CDC 7213-5-54730-4-8

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10. *Journal of the American Medical Association*, 1997; 277: 1033-1038.

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